THE CHILD'S ANGEL. The gypsies take the girl's clothes and hide them in the hollow of a tree while the angel stands guarding over the little child.

FIFTEEN YEARS LATER. The gypsies have settled down. They weave baskets which little Mary who is now sixteen years old sells for them. Business is good as everybody buys of Mary whose charms are captivating. Wherever she goes she is protected by the guarding angel.

"MARY," SAYS THE ANGEL, "THOU SHALT FIND THY PARENTS." In her sleep the angel appears to Mary and shows her in a vision how she had been found by gypsies and where they put the clothes which she wore. The angel appears on another night.

THE THIRD NIGHT:—"MARY," SAYS THE ANGEL, "FOLLOW ME." The third night the angel again appears saying to Mary, "Follow me." The angel guides Mary to the hollow of the tree. Mary finds her clothes, locket and chain and while the vision disappears, Mary wraps all in a bundle and quickly returns home.

"WE WILL BRING YOU TO YOUR PARENTS." Mary tells the gypsies how she heard of her parents and of the appearance of the angel. Then they decide to bring Mary to her real parents.

"WE KEPT THE SECRET BECAUSE WE LOVED HER SO." The gypsies tell the parents the story, how Mary was lost and how they found her. They often wanted to return the little girl to her parents but they never could make up their mind to give her up because they loved Mary so, they said.

"I HAVE LOVE ENOUGH FOR ALL OF YOU." The parents are overjoyed to have found again their little daughter. Mary, however, does not wish to lose also the old couple that were good to her all these years and she therefore begs her newly found parents to keep the old couple near them. I have love enough for all of you, she says and from the way the parents kiss her, it may be seen that her wish has been granted.

RELEASED MONDAY, APRIL 5TH.

The Master of Black Rock.

The Master of Black Rock (Lubin, April 5). The opening scenes of this picture are difficult to follow. A reception is taking place in a wealthy man's house and a young woman is introduced to a man. The scene changes and another man gets down on his knees to the woman, but we are in the dark as to what is taking place until, a year later, we see the woman married to the man to whom she had been introduced. Then suddenly we learn through a dropped note, managed very clumsily, that he is really a bandit leading a double life. With a gang of stage outlaws, garbed in opera-bouffe costume, he holds up a party of tourists who are sightseeing, and we are able to conclude that the scenes must be located somewhere in Southern Europe. During the hold-up the wife, now oddly dressed in peasant costume, rushes on the scene, but appears to accomplish nothing except to get herself into trouble, for we next see her locked up in an old building by her fleeting husband, who, before leaving her, chews the ear of a book to show us that he has left her nothing else to eat. Our astonishment at this original bit of business is only equaled by our wonder why the poor woman doesn't force her way out of her prison with a hairpin, for we have no difficulty in seeing that the walls are canvas, and we presently discover that the ponderous door that shuts her in is also a mask, made of quarter-inch material. She writes a note to her former suitor, and writes it with her own blood. Then she throws the note out of the window. People are passing beneath in considerable number and we wonder again why she did not let out a good yell. It would surely have brought her assistance. The lover comes and, with a huge crowbar and tremendous exertion, smashes the frail door and she is released. In the last scene the husband is at a reception, when he is confronted with his wife and accused. Surely the Lubin Company can give us better stories than this. More judgment in the selection of subjects and more careful and intelligent stage-management in the Lubin producing department would help.

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THE LAST APPEAL. Arthur discovered that Amalia's intended is a villain. He warns her in a last interview and begs her not to marry that man as she surely will be unhappy.

ONE YEAR LATER. Amalia has been married. Her husband is a charming lover and a good provider. While receiving two strangers the Count accidentally drops a note which was handed to him by one of the visitors.

THE MYSTERIOUS NOTE. Amalia picks up the note while the Count leaves the room with the strangers and is horrified to read:

> The English Lord and his wife accompanied by a few friends will pass "The Black Rock" at about midnight. It will be a rich booty. Be there, well armed and masked as usual. B. F. xx

Hearing the steps of her husband she drops the note and busies herself with a book. The Count enters looking for the note. He drops his handkerchief and picks up the note.

AT THE BLACK ROCK. It is midnight. The Count and his accomplices are waiting for the party to come. They hold up the carriage and relieve the travelers of all their valuables. Just then Amalia dressed in the garb of an Italian country girl appears on the scene, tears the mask from the Count's face and denounces him as a scoundrel. He coolly tells one of his accomplices to bring Amalia away to a safe place.

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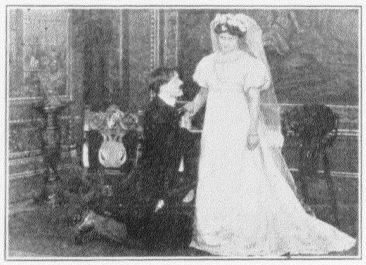
RELEASED MONDAY, APRIL 5TH.

The Master of Black Rock.

Length, 875 Feet.



Copyrighted 1909.

An Italian heiress is courted by a nobleman with name Arthur. At the ball given in his honor a Count is introduced who makes such a deep impression upon Amalia, that she consents to be his wife. It apparently was love at first sight.

THE WEDDING MORNING. THE LAST APPEAL. Arthur discovered that Amalia's intended is a villain. He warns her in a last interview and begs her not to marry that man as she surely will be unhappy.

ONE YEAR LATER. Amalia has been married. Her husband is a charming lover and a good provider. While receiving two strangers the Count accidentally drops a note which was handed to him by one of the visitors.

THE MYSTERIOUS NOTE. Amalia picks up the note while the Count leaves the room with the strangers and is horrified to read:

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AT THE BLACK ROCK. It is midnight. The Count and his accomplices are waiting for the party to come. They hold up the carriage and relieve the travelers of all their valuables. Just then Amalia dressed in the garb of an Italian country girl appears on the scene, tears the mask from the Count's face and denounces him as a scoundrel. He coolly tells one of his accomplices to bring Amalia away to a safe place.

DOOMED TO STARVE TO DEATH. Amalia is brought to a lonely room in an old building where her husband locks her up. He throws the key out of the window but not before he assured himself that neither water nor bread is in the room, just a broken empty pitcher. Satisfied that his secret will well be preserved he leaves the house.

THE PRISONER'S LAST HOPE. Amalia is desperate. There is no chance for escape. The windows are barred with heavy irons. Suddenly she sees a last hope. She breaks the pitcher and with a piece of it she breaks the window. From a book she tears a page and with the blood drawn from her wrist she writes a note as follows:

"Whoever may be the finder of this, take it at once to Mr. Arthur Field, at Pine Hall, Cambridge. Any reward you may demand, will be given.

"Arthur: I am a prisoner in Old Lake Tower, for God's sake save me.

AMALIA."

She wraps the note around a piece of the broken pitcher and throws it out of the window. It accidentally hits a passing countryman who reads the note and quickly runs off.

AMALIA'S REJECTED SUITOR. The countryman quickly runs to the address designated on the note and hands it to Amalia's rejected suitor.

THE RESCUE. He at once leaves with the countryman for the tower. After many vain searches they find the room and rescue Amalia.

AVENGED. The Count gives a party at his home. Suddenly Arthur enters with a lady in black heavily veiled. He accuses the Count of being a highway robber and having tried to starve his wife to death. When the Count denies this the Countess throws back the veil. For a minute the Count is stupefied. Then he tries to leave the room. Two gendarmes however, stationed at the door take hold of him and lead him away.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

FORCASTLE TOM.

Forecastle Tom (Lubin, April 8).—There is a pathetic ending to this picture that is not bad, but the rest of the subject is weak, poorly acted and inconsistent. "Tom's" girl has flirted with another fellow and he determines to go to sea, for which we cannot blame him, having in mind the painful impression the girl makes on us. Anyhow, "Tom" packs his 38-inch "Bal" trunk and enlists on a man-of-war. Think of that—a theatrical trunk on board a ship! Then we see him sleeping in a $1.25 net hammock from Wanamaker's store, supposed to be hung in the forecastle. He dreams of "her" instead of being thankful he is away from her, and makes up to write her a letter which he puts in a bottle and throws overboard. Afterwards he is killed by an explosion, "she" gets the letter and cherishes its memory for the rest of her life.

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"Forecastle Tom."—A Lubin picture telling the story of a lifelong fidelity to a lover which is beautiful to see. Because of a thoughtless lovers' quarrel a man leaves his sweetheart and enlists in the navy. A message which she undertook to send to him never reached him. He consigned a bottle to the waves with a message for her which she received, but before he could return he was killed in an explosion on shipboard. Twenty years elapse and a picture full of tenderness and beauty is shown in which the girl, now grown gray, sits by the fire looking at his picture and reading again the last love note he ever wrote her. While the impression created is saddening, yet there is a suggested purity and strength which redeems it from being depressing. It is a picture, which one would like to see more than once. The staging and technical quality are both good.

gaged to be married. An in-rel and Tom leaves in anger. Helen angrily shows him the

, Helen writes Tom a note: row." She hands the note to the man who in return gives it to a street urchin to take it to the address. The boy loses the note which by a street cleaner is swept into the sewer.

TOM ENLISTS IN THE NAVY. Tom in vain waits for a word from Helen in explanation of her behavior and as the note never reached him he enlists in the Navy to forget his love.

ON BOARD OF A MAN OF WAR. A man of war is gliding down the waves proudly flying the American flag. Next Tom is seen in his sleeping quarter. In his dream appears Helen. The next vision shows his Helen being married to Jack. Tom awakes. He goes to his drawer, takes out Helen's picture to tear it up but reconsiders this and writes a note to her: "Helen, you are the only one I ever loved and will love till my dying breath." He puts the letter in an envelope, writes the address, seals it up in a bottle and throws it overboard leaving it to the waves to carry the letter to its destination.

A FALSE FRIEND. Jack is making good use of the absence of Tom. He courts Helen most fervently but receives very little encouragement.

A MESSAGE FROM THE SEA. Fishermen returning from a catch find the bottle floating on the water. They fish it out and mail the letter to the addressee.

A HERO'S DEATH. A fire broke out in the forecastle. There is great excitement on board the ship. Tom volunteers to go to the magazine but as he puts his foot on the first step an explosion occurs and kills him.

TWENTY YEARS LATER AND STILL TRUE TO HER ERSTWHILE LOVER. Helen never married. Twenty years have passed. She sits before the fireplace. In her hand the picture of Tom. There appears the vision of her lover just as he was in days of yore and kisses her upon the forehead. With a smile upon her face she awakes.